

ANALYZING THE GODFATHER: THE PORTRAYAL OF GREEK LOVE CONCEPT IN THE LIFE OF MAFIOSO

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Abstract: Research done in Italian prisons showed that the convicted mafia members exhibited significant antisocial traits but their capacity for emotional connection is higher than other imprisoned offenders in Italy. In another research, Schimmenti (2014) concluded that mafioso is more sensitive, family orientated, and less selfish than other murderers. In popular culture particularly in movies, mafioso is portrayed as callous and remorseless. Knowing that they can have emotional relationships, this study analyzes the types of love that are revealed in 'The Godfather', a mob movie that was nominated for 28 Oscars and won 9. The Ancient Greek has four different words for love: Agape, Eros, Philia, and Storge. This concept of love is popularized by CS Lewis and will be used as the basis of analysis. This research focused on the main character, Michael Corleone, and examined which type of love he expressed and to whom it poured out: His own family or his mafia family. The movie portrayed that Michael was only capable of loving his father and his daughter. He could express Storge yet was unable to have affection towards his wife (Eros) thus automatically did not have the capacity to love unconditionally (Agape). He also had a hard time to have close relationship with anyone and did not love his brothers or sister, either (Philia).

Keywords: Ancient Greek; Love; Mafia

Introduction

In 1972, Francis Coppola made a film, 'The Godfather,' based on a novel written by Mario Puzo. The first words uttered in the movie are, "I believe in America." This film depicted the American dream's including their lunacy, splendor, and failure, as well as the moral deterioration of the youth, the second generation of mafioso in US. One of the finest portrayals of psychopathic personality in popular culture is found in this book. Mario Puzo provided us an insight into socially enabled psychopath's minds through the world of mafioso.

Many psychopaths, like healthy individuals, love their parents, spouses, children, and pets in their own unique ways, but struggle to love and trust the rest of the world. Psychopaths also experience emotional pain as a result of separation,

divorce, the loss of a loved one, or dissatisfaction with their deviant behavior (Martens, 1997). It is therefore considered as interesting to find out how psychopaths are portrayed in terms of their ability to love.

A psychopath is a spectrum and the lower on the scale a psychopath is, the more likely they are to develop feelings for others, such as family members. Psychopaths have difficulties in close relationships with others. Today, love is overused and undervalued at the same time. In this research, love that will be analyzed is not something that solely refers to romanticism. In what follows, the concept of love used will be the one that is proposed in 'The Four Loves', a book by CS Lewis (1960). This study will focus on the main character, Michael Corleone, and will examine which type of love he expressed and to whom it poured out: His own family or his mafia family.

Methodology

The method of narratives analysis collects data in the form of words and images. This type of analysis is categorized as qualitative research. Self-evaluation and socio-historical reflection are the first steps in qualitative research (Denzim and Lincoln in Neuman (2006).

There will be two types of data used in this study: Primary data and secondary data. The primary data is the most important data that must exist for research to be processed. Secondary data is information that is used to supplement primary data.

The Godfather

The Godfather is a 1972 American gangster epic film directed by Francis Ford Coppola and based on Mario Puzo's best-selling novel of the same title. Since its debut, it has been acclaimed as a classic. Brilliant imagery, an evocative score, and excellent performances by actors like Marlon Brando and Al Pacino made this movie being acclaimed as a classic.

Francis Ford Coppola also produced and directed *The Godfather Part II* in 1974. This is the sequel to *The Godfather* and this series is the one that will be analyzed in this research.

Michael Corleone, played by Al Pacino, will be the focus of this research. *The Godfather* and *The Godfather II* tell the story of Michael's metamorphosis from a young American-style boy who is reluctant to get involved to become mafioso and even replacing his father's position as Don. Krishnamoorthy (2010) revealed that Michael is a psychopath and it is confirmed by Candice DeLong (2015), one of the three FBI agents who quested for the uni-bomber and who has been on the front lines of some of the FBI's most compelling investigations. Candice explained that

Michael is an example of a true psychopath while Rene J (2017) stated that Michael is a sociopath.

The discussion in this research relates to Michael's relationship with several people. First, with Vito Corleone, his father. Second, Tom Hagen. Tom is the consigliere of the Corleone's family. He was adopted by Michael's father and Tom is the only person outside the Corleone family who attends Corleone's meetings with their enemies or mafia partners. Third, Connie, Michael's sister.

Fourth, Kay. This American woman is Michael's second wife but his first girlfriend. Michael's first wife, Apolonia, died when a bomb was denotated in her car. With Kay, Michael has two children. Kay aborted their third child while the baby was in the womb. Michael was informed that she had a miscarriage but she explained that actually she aborted the baby because she did not want to have a child from Michael anymore. She wanted to keep their children out of Michael's criminal life. Michael then excommunicated her from the family.

Fifth, Fredo. He is Michael's older brother who betrayed Michael. He died on a lake after Michael's hitman followed Michael's order to kill him.

Last but not least, Mary, Michael's second child, and his only daughter.

Love

In popular culture, love is considered as an emotion that draws a lover to do anything for the happiness of the loved ones. In contemporary songs, the theme of love has revolved around sex or physical intimacy (Ng, 2017). The notion of love used here is the one proposed in 'The Four Loves', a book by CS Lewis (1960).

"We need love because 'love keeps us alive, it is the one that gives meaning to everything we do," stated Nedelcu E (2020). Sadly, the word 'love' seems

overused and undervalued. This word expresses our positive feelings in every aspect of our lives: Everything from peanuts to branded bags, from our neighbors to God. The meaning of love has deteriorated and we need to be aware of the fact that this word has had some nuances.

Four Loves of CS Lewis

Affection (Storge)

Affection encompasses a wide range of feelings. The mother's care for her baby, like that of animals, is a representation of love. It's based on what's expected and what's been done before.

Storge is a concept that aims at explaining the love that parents have for their kids and vice versa. Storge is essentially familial love yet it is not limited to the parent-child relationship. The notion of Storge can also be used to depict relationships between siblings however it is most frequently used to convey the affection between parents and children. The word can loosely correspond to what we nowadays understand as natural affection.

Friendship (Philia)

Friendship is the love dismissed (Lewis, 1958). Many people roughly translated Philia as 'friendship' but Protasi (2008) stated that Philia is a better term than "friendship," it is an attachment toward a person shares an important aspect or activity of our lives with us.

Haragaguchi (2014) stated that there are three motives for Philia: Usefulness, pleasure, and goodness. The last one is superior to the previous two, because affection between two good people is lasting long. Philia is a basic phrase that represents human love in a variety of social situations.

Romantic (Eros)

Lewis adds that unlike friends, lovers "are continually talking about their love" and "are usually face to face, engaged in each other, absorbed in each other." The vicious side of romantic love revealed when one follows an intense emotion blindly.

Popular culture portrays Eros as sexual love. This type of love is considered identical to sex, romanticism, and passion. For John Lee, a sociologist. Eros is the love style characterized by the search for a beloved whose physical presentation of self-embodies an image already held in the mind of the lover (Sternberg, 1986: 125).

English certainly makes a distinction between *erōs* and *agapē*, without using the word "sex": it's the distinction between love and "being in love". Modern Greek speakers would translate *storgē* as "caring" for a child, and would just as readily speak of *agapē* for a child. And while Aristotle defined *Philia* carefully as a kind of love-as-loyalty, in ancient usage it overlaps with *storgē*, and lovers can feel it too (hence the -*Philia* words in English)

Charity (Agape)

Agape, or Greek Agap, is a term used in the New Testament to describe both God's fatherly love for people and people's love for God in return. The highest kind of love described in the Bible is transcendent Agape love, which is distinguished from *Philia* and *Eros*, or sensual and brotherly love. This love shows up in one's selfless affection for others.

Agape is the unconditional love of God. Affection, friendship, and romantic love are all good places to start if you want to build your charity. It's also a competitor to the other three. St. Augustine's severe loss of a friend is mentioned by Lewis, who states that such devastation occurs when we surrender our hearts to anything other than God. "Every human being dies," Lewis

explains. "Do not ship your cargo in a leaking vessel. Don't overspend on a home you could have to leave."

There is no safe investment. When we love, we become vulnerable. Love anything, and your heart will be broken since love and pain are two sides of the same coin.

Findings and Discussion

Storge

Storge is the love between family, usually the love of parents for their children and vice versa as well as sibling to sibling. Michael experiences it in his relationship with his father, Vito, who is the head of the mafia. Michael was directed to be governor, not Vito's successor. He told Kay about the cruelty of life but continued his story with the sentence, "That's him, my family, not me."

Even so, Michael immediately obeyed when Vito said that he would replace him as the head of the mafia. His two brothers forced Vito because Fredo was a slow thinker Sony was very emotional. Michael Corleone had been Vito's final hope of seeing one of his sons' profits from the wealth and power he had amassed over the previous thirty years. Vito wished for Michael to establish himself as a respected national figure, one whose social and political clout wouldn't have to be concealed behind a mask because his power was derived from crime and murder.

Mike and Vito had an undeniably close relationship. Mike was Vito's son, and he revered him as a Don. There's no reason to suppose Mike didn't love and respect his father if we look at it from his perspective. After all, he got involved in the shady family business because he saw his family (particularly his father) in difficulty.

Michael transforms from the family's outsider — the one with way better morals and the war hero — to a personality

strikingly identical to his father, the family patriarch, and Don of the mafia world.

After Vito was shot and hospitalized, Michael then says to his father, "I'm with you now," signaling a turning point in his life. This remark implies that Michael was not with his father prior to the tragedy, which he was not; he was far removed from his family's business. He is also verbally dedicating himself to the family and this remark functions as an oath.

Storge is also perfectly expressed in Michael's relationship with his second child and only daughter, Mary. Michael held him so dearly that he reveals to Mary something he never told other members of his family: He was married before he married her mother.

Michael also made a brave decision, taking the risk of being hated by Mary. Vincent and Mary are having a romantic relationship which he disapproves of. It happened because Michael knows Vincent's violent temper and he fears that Vincent will put Mary in danger, as Michael did to his previous wife, Apollonia. Michael decides that Vincent will be his successor on the condition that he end his relationship with Mary.

One day, an enemy shot Michael but the bullet hit Mary's chest and killed her. The last scene of *The Godfather III* showed us that Michael died alone and lonely, still feeling devastated by Mary's death.

Philia (Friendship or Brotherly Love)

Michael went from being an American ordinary guy to a cold-blooded killer. He lost his feelings of pity and compassion. Since the attempted assassination of his father, the deaths of his brother Sonny, and his wife Appolonia, he had lost all love and empathy. He became suspicious and cold to everyone, even his family members. He was cold to his wife, Kay, as well as to his brother, Fredo. His

attitude towards his sister, Coni, is all the same.

Once, his brother, Fredo, betrayed him. After their mother died, Michael killed him as revenge. Before that, after finding out about Fredo's betrayal, Michael warned him, "Freddie, you're my older brother. I love you. But don't ever take sides with anybody against the Family again. Ever."

What he means by Family is crystal clear: Corleone's family business. Many years later he regretted killing his brother. When speaking to Cardinal Lamberto, he cried and confessed that " I ordered the death of my brother. He injured me. I killed my mother's son. I killed my father's son." However, back then, he had no love at all for him, he even said "Fredo, you're nothing to me now. You're not a brother, you're not a friend. I don't want to know you or what you do."

The fundamental traits underlying this personality are an inability to empathize with others, to feel their emotions, to share their love, joy, pain, and sorrow deeply. The movie never portrayed Michael's warm relationship with his brothers and sisters. He had assistants, bodyguards, allies, but not real close friends. He is not capable of treating people sincerely and kindly at the same time. There is a scene that shows Michael said to Tom Hagen:

There's a lot I can't tell you. Tom. And I know that's upset you in the past. You felt it was because of some lack of trust or confidence. But it's because I admire you and love you that I kept things secret from you. That's why at this moment you are the only one I can completely trust.



Source:www.quora.com

He even could not trust his brother, Fredo, and decided to kill his brother-in-law. Yet, in times where he can't trust anyone, he firmly stated that he believed in Hagen and asks him to "take over" as Don. However, the way he behaved towards Tom Hagen when Hagen informed him that his future baby died was completely different from the way his father, Vito Corleone, responded when he was informed by Hagen that Sonny passed away. Both Vito and Michael was struck by sadness yet Vito shows a fatherly love towards Hagen while Michael is full of wrath.

Eros

The notion of anything sexual or erotic has significantly reduced the true meaning of Eros/Love in Western culture. Eros is a sort of love that makes us desire a specific person. Eros makes a man desire a certain lady, not just any woman. The lover seeks the Beloved herself, not the pleasure she can give, in some mysterious but undeniable way." (Four Loves, p. 136). This isn't because we've calculated that this individual will give us more pleasure than any other; rather, it's because we are fascinated with the person as a whole.

Eros turns towards being a Gift-love: though we may 'need' the person with whom we feel we are 'in love' - the inward-pointing end of the arrow - our attention is directed outward at them: 'But in Eros, a Need, at its most intense, sees the object most intensely as a thing admirable in herself, important far

beyond her relation to the lover's need.' On the face of it, this is logically difficult: We pursue someone not because of a need that they might fill for us but rather because of who they are. This type of love seems illogical on the surface but this is what *Michael* used to show to his American girlfriend, Kay.

Michael genuinely loved her until his father was almost killed, Michael murdered the killer, Sollozo and McCloskey, then went to Sicily. There, in the village where his father was born, he fell in love with Apolonia at the first sight and had a happy marriage. Unfortunately, she tragically died from the bomb his enemy planted in her car. The movie gave us several scenes on Michael's romantic love to Apolonia in their short blissful marriage so it can be concluded that he has this Eros towards Apolonia.

However, after her death and Michael came back to America, he was a different person. He'd become a murderer. He'd been betrayed and widowed. He still liked Kay. He respected her. But, when he arrived in the United States, he did not contact Kay, and when he did, he was not beaming or gushing. Instead, he seemed distant, restrained, and firm. Michael needed a wife to look legit, and he saw Kay as his road to a 'normal' life that once he had dreamed of and he still dreamed of on the day they met one year after Michael arrived at United States from Italy. Maybe he felt he loved Kay, but what he perceived for love was possessiveness and control.

Kay was the idealistic love of his youth. She was the only remaining part of his past before he stepped into the dark. Her abortion made him numb and the only remaining love was for Mary, his daughter, and power. As a Catholic, Michael would never consider divorcing Kay and they were more like partners in a business agreement.

Agape

Agape is defined in Christianity as God's or Christ's love for humanity. Agape is the highest form of love that can be given. It has no expectation of receiving anything in return.

Rage and thirst for power control his life, He is lacks of love and sympathy. Agape is nonexistent in Michael's life. He revealed to his family that he intended to fire a gun straight into his targets' heads. He secured his position at church during his niece's baptism and at the same time his people following his order to kill the head of his enemies brutally. He slapped and left his wife, Kay, right after his mafia business was mentioned.

Conclusion

In reality, mafia members exhibited a capacity for emotional connection and in popular culture, one of the best portrayals of mafioso is Michael Corleone. He is identified as a psychopath and experts believe that psychopath is capable of loving people especially their own family. Using CS Lewis's four types of love, this research shows that Michael can love his father and his daughter with Storge's love. The other three types of love are not exhibited.

The movie clearly shows us that Michael is unable to love his wife, brothers, and sisters. He has very few friends including one person, Tom Hagen, that he genuinely trusts yet he cannot develop a strong emotional bond with them all and fail to show love. Thus, Agape, Philia, and Eros are nonexistent in his life.

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